The Department of Music

of

The University of Alberta

presents

THE COMPOSER AND THE MUSIC BUSINESS: A SYMPOSIUM

Saturday, March 12, 1977 at 9:30 a.m.
Room 1-23, Fine Arts Building

9:30 a. m.	Music Publishing - Bailey Bird, Leeds Music
11:00 a. m.	Workshop: On the Performance of New Music Thomas Rolston, violin The University of Alberta Brass Quintet - Fordyce Pier and Alvin Lowrey, trumpets; David Hoyt, French horn; Malcolm Forsyth, trombone; David Otto, tuba

LUNCH

1:00 p. m.	Performing Rights - Ronald Napier, BMI (Canada)
3:00 p. m.	Recital - works by Allan Bell, Jamieson Moore, Robert Rosen

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RECITAL

Saturday, March 12, 1977 at 3:00 p.m.
Room 1-23, Fine Arts Building

A Song Cycle (text by Lawrence Ferlinghetti). . . . . Jamie Moore
Peacock's Walk
Dove sta amore
The Horse with Violin in Mouth
Ron V. Costley, baritone
Elaine Dobek, piano

Intradanale (1977). . . . . .Robert Rosen
Neil Corlett and Katharine Jowett, trumpets
David Archer and Chris Taylor, trombones
Gerry Onciul, French horn

"...with order, symmetry and taste unblest..." (Robert Burns)
The title of this piece is enigmatic in that it contains clues to the main sections and the over-all form of the work. The horn, being the "loner" in this combination of brass instruments, is featured in a quasi-soloist role throughout the piece and has a short solo in the middle of the central section.

Passacaglia. . . . . Allan Bell
Jack Hurt, piano

Pas de Quatre. . . . . Allan Bell
Ichiro Fujinaga, Brian Johnson, John McCormick and Brian Thurgood, percussion

The music was conceived as a dance, as a celebration of the eloquence of the human body. Even though dancers have yet to work with the piece, the logistics of percussion writing demanded that the composer carefully choreograph the movements of the musicians. Hence, both sound and movement were cohorts, often reluctant, in the imagination as the creation of this work proceeded. The musical qualities of the piece involve a counterpoint between the various timbres available from the chosen instruments. Rhythm is an essential element, of course; however, there are times when the rhythm of this piece is to be considered in its more primal sense, liberated from metric constraints. Structurally the piece is a synthesis of fugal and rondo treatment, divisible in four main sections

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The composers are students of Professors Violet Archer and Malcolm Forsyth.